

Chapter 1 : - Short History of Italian Literature by J. H. Whitfield

The earliest poetry in the Italian language is written at the court of Frederick II in Sicily. Love poems in particular are popular, inspired by the troubadours in Provence. These Sicilian poems are admired and imitated in northern Italy, where an important new development takes place. The poets of.

A Timeline of the Italian Renaissance Questions for Reflection Hundreds of questions are available here to encourage students to think creatively about what they are reading in their textbook. The questions are organized by chapter and focus on the maps and figures as well as the text. They will be an invaluable resource for students reviewing for their exams or simply testing their knowledge as they work through the material. Looking at this map of Italy at the time of the Peace of Lodi , can you suggest why the five leading Italian states signed this peace? How did Italy manage to sustain a lengthy period of relative peace and stability after ? Why did Lodovico il Moro encourage the French invasion of ? The Granacci painting of the entry of the French into Florence Figure Explain the appeal of Girolamo Savonarola to the Florentines in the late s and s. What does the portrait of Savonarola Figure Why was apocalyptic prophecy particularly compelling at the end of the fifteenth century in Italy? Was he justified in his proscription of Laurentian values and was he in the republican traditions of the city? The anonymous painting of the burning of the body of Savonarola and his two followers Figure How much has the piazza changed over the past five centuries? The composition of The Burning of Savonarola Figure Explain how the narrative reveals the sympathies of the painter. The French invasion of introduced a fatal element of instability into the Italian peninsula and ultimately resulted in the loss of Italian liberty. After the fate of Italy would be decided outside the peninsula by forces largely outside Italian control. Compare the Italy of with the Italy of Why did the republic of Florence fall and the Medici return in ? Why did Florence once more expel the Medici and re-establish itself as a free republic in ? Account for the uncompromising nature of the republican regime between and Is it significant that it was commissioned by Duke Cosimo I and painted in a room in the Palazzo della Signoria? Does this explain and justify his murder by Lorenzaccio? Duke Cosimo turned Florence from a state with deep republican traditions into a dynastic, centralized despotism in a very short period of time. How did he manage this? Looking at the Bronzino portrait of Eleonora of Toledo Figure What changed the cultivated patrician elite of Florence from republican merchants and magistrates to aristocratic courtiers, proud of their new titles and offices? Are there connections between political and intellectual freedom and economic success? What was the situation in Italy at the time Machiavelli wrote The Prince ? Why would Machiavelli write an analysis of Florentine affairs in the form of a commentary on the ancient Roman historian Livy? Why did Machiavelli have to be careful in writing his History of Florence? Compare the backgrounds and early experience of Machiavelli and Guicciardini. Why do you think Guicciardini was so successful as an agent of papal policy? Why do you think Duke Cosimo banished Guicciardini from a position of influence in Florence in ? What motivated Guicciardini to write his History of Italy? Do you agree that all people are motivated almost completely by their own self-interest, even to the detriment of others and the community? Is history really a web of circumstances in which we are all caught? Is experience the only thing that really matters in a politician, diplomat, or leader in any occupation? Compare Machiavelli and Guicciardini as statesmen. Which one would be the best leader? If you had to choose would you rather work for Machiavelli or Guicciardini? What do these frescoes have in common and what makes them different? Piero della Francesca was a master of perspective. Can you identify the figures in The Montefeltro or Brera Altarpiece? Explain Pallas and the Centaur Figure The equestrian mounted bronze statues of Gattamelata Erasmo da Narni and Bartolommeo Colleoni both represent condottieri mercenary captains. Why are contract military leaders portrayed in this way? What is similar about the two figures and what is different? What are the figures doing? How many women do you see in the painting and what are they doing? Vasari referred to Michelangelo as divino. What Renaissance values accorded him divine status? In his painting of the vault of the Sistine Chapel Figure Why was he included in the fresco? Besides the Biblical story of Creation, there are prophets, sibyls, and ignudi nude male youths included in the Sistine ceiling. Why might have Michelangelo included these figures in his

design? Why was an episode from the apocryphal Book of Maccabees used for this fresco? Study the image of the Pazzi Chapel Figure Why is the only strong color mostly provided by the terracotta roundels? Why was there a competition among Renaissance cities and princes for the very best artists and architects? Discuss how the principles of humanism influenced Renaissance artistic and architectural style. Compare and contrast these two examples by Ghiberti of the panels on the two sets of doors on the Baptistery in Florence. The Salt Cellar Figure How does it reflect Renaissance taste and values? What role did such luxury objects play in a privileged Renaissance household? Discuss how the social status of the Renaissance artist changed from Giotto to Cellini. Cellini made himself the hero of his own epic story and Vasari collected the biographies of artists in a manner similar to the way the Church compiled the lives of saints. How did the patronage of a republic like Florence differ from patronage in a principality? In Rome and Venice art was propaganda as much as the creation of beauty. What were the consequences of the artist functioning as a courtier to a prince or pope? Why did the Florentine republic fail? What motivated the Florentine patricians to accept the autocratic monarchy of Duke Cosimo I so willingly just a decade after the heroic defence of the republic? Was the monarchy of Cosimo I beneficial to Florence? There are no important original statues of David produced in Florence after the David of Michelangelo. The facades of the Pantheon Figure Account for the similarity in architectural vocabulary and why this style was revived so effectively after years. What were the causes of the crisis that challenged Venetian confidence after ? Was it reasonable and sensible for the Venetian patricians to increasingly invest in landed estates and take capital out of trade beginning in the sixteenth century? Despite centuries of colonization and contact, Venetian influence outside Italy seldom went far beyond the walls of the cities and towns they fortified. The decade was one of the most devastating in the long history of Rome and the papacy. Was it still possible for Roman humanists to believe in the dignity of man after the Sack of Rome in ? Humanism could be used to control ideas and dissent as much as encourage new and challenging ideas. What effect did the Roman Inquisition of and the Index of Forbidden Books have on the intellectual and cultural life of Italy? Do you think dividing the past into historical periods is useful? Why have scholars had difficulty determining when the Renaissance began and ended? Why did Italians of the fourteenth to sixteenth centuries identify themselves as different and removed from the experience of those who had lived in the twelfth and thirteenth centuries? Is it more meaningful to define an historical period by fixed dates and events, such as the regnal dates of monarchs or popes, or events, such as the signing of the Magna Carta or the Battle of Bosworth Field in , than by means of cultural movements or broader social experience? The passages quoted from Giovanni Boccaccio, Matteo Palmieri, and Giorgio Vasari on pages of your textbook were written over a period of about two centuries. What do these have in common and how are they different and why? What was the contribution of Jacob Burckhardt to the study of the Renaissance? Is it fair to ascribe so much influence to one scholar, writing over years ago? There has been a powerful reaction to Burckhardt over the past century and a half. What factors drove that reaction and are these fair and legitimate? Burckhardt was a product of his own age and environment Basel, Switzerland in Is all history the product of the age in which it is written? Why has the study of the Renaissance retained its popularity, despite the many changes that have occurred since Burckhardt? Why was the question of sovereignty so important in Italy during the Middle Ages? Discuss why the forces that divided Italy into a mosaic of small states were more powerful than those seeking to unite the peninsula. Why was this a particularly important moment in medieval Italian history?

On the other hand the author reveals a very broad knowledge of the whole history of Italian Literature. I focused on the sections connected with Petrarch and he clarifies both his place in the development of Italian Literature and in European Literature in general.

While the short story was not the first fictional genre to make its appearance during the course of the 19th century, it certainly was the first to adapt itself to a new cultural environment, as writers set about using it as a means. Analysis of the genre As a genre, the short story received relatively little critical attention through the middle of the 20th century, and the most valuable studies of the form were often limited by region or era. By far the majority of criticism on the short story focused on techniques of writing. Many, and often the best of the technical works, advise the young reader "alerting the reader to the variety of devices and tactics employed by the skilled writer. These two terms establish the polarities of the milieu out of which the modern short story grew. The tale is much older than the sketch. Usually filled with cryptic and uniquely deployed motifs, personages, and symbols, tales are frequently fully understood only by members of the particular culture to which they belong. Simply, tales are intracultural. Seldom created to address an outside culture, a tale is a medium through which a culture speaks to itself and thus perpetuates its own values and stabilizes its own identity. The old speak to the young through tales. The sketch, by contrast, is intercultural, depicting some phenomenon of one culture for the benefit or pleasure of a second culture. Factual and journalistic, in essence the sketch is generally more analytic or descriptive and less narrative or dramatic than the tale. Moreover, the sketch by nature is suggestive, incomplete; the tale is often hyperbolic, overstated. The primary mode of the sketch is written; that of the tale, spoken. This difference alone accounts for their strikingly different effects. The sketch writer can have, or pretend to have, his eye on his subject. The tale, recounted at court or campfire or at some place similarly removed in time from the event is nearly always a re-creation of the past. The sketch writer is more an agent of space, bringing an aspect of one culture to the attention of a second. It is only a slight oversimplification to suggest that the tale was the only kind of short fiction until the 16th century, when a rising middle class interest in social realism on the one hand and in exotic lands on the other put a premium on sketches of subcultures and foreign regions. Nikolay Gogol, Hawthorne, E. Each writer worked in his own way, but the general effect was to mitigate some of the fantasy and stultifying conventionality of the tale and, at the same time, to liberate the sketch from its bondage to strict factuality. The modern short story, then, ranges between the highly imaginative tale and the photographic sketch and in some ways draws on both. The short stories of Ernest Hemingway, for example, may often gain their force from an exploitation of traditional mythic symbols water, fish, groin wounds, but they are more closely related to the sketch than to the tale. Indeed, Hemingway was able at times to submit his apparently factual stories as newspaper copy. Faulkner seldom seems to understate, and his stories carry a heavy flavour of the past. Both his language and his subject matter are rich in traditional material. A Southerner might well suspect that only a reader steeped in sympathetic knowledge of the traditional South could fully understand Faulkner. Faulkner may seem, at times, to be a Southerner speaking to and for Southerners. Whether or not one sees the modern short story as a fusion of sketch and tale, it is hardly disputable that today the short story is a distinct and autonomous, though still developing, genre. History Origins The evolution of the short story first began before humans could write. To aid in constructing and memorizing tales, the early storyteller often relied on stock phrases, fixed rhythms, and rhyme. Consequently, many of the oldest narratives in the world, such as the ancient Babylonian tale the Epic of Gilgamesh, are in verse. Indeed, most major stories from the ancient Middle East were in verse: Those tales were inscribed in cuneiform on clay during the 2nd millennium bce. From Egypt to India The earliest tales extant from Egypt were composed on papyrus at a comparable date. The ancient Egyptians seem to have written their narratives largely in prose, apparently reserving verse for their religious hymns and working songs. Of all the early Egyptian tales, most of which are baldly didactic, this story is perhaps the richest in folk motifs and the most intricate in plot. The earliest tales from India are not as old as those from Egypt and the Middle East. Perhaps more interesting as stories are the later tales in the

Pali language, the Jatakas. Although these tales have a religious frame that attempts to recast them as Buddhist ethical teachings, their actual concern is generally with secular behaviour and practical wisdom. Another, nearly contemporaneous collection of Indian tales, the Panchatantra c. Most of those tales come from much older material, and they vary from the fantastic story of a transformed swan to a more probable tale of a loyal but misunderstood servant. During the 2nd, 3rd, and 4th centuries bce, the sophisticated narratives that are now a part of the Hebrew Bible and the Apocrypha were first written down. The book of Tobit displays an unprecedented sense of ironic humour; Judith creates an unrelenting and suspenseful tension as it builds to its bloody climax; the story of Susanna, the most compact and least fantastic in the Apocrypha, develops a three-sided conflict involving the innocent beauty of Susanna, the lechery of the elders, and the triumphant wisdom of Daniel. The books of Ruth, Esther, and Jonah hardly need mentioning to those familiar with biblical literature: Nearly all of the ancient tales, whether from Israel, India, Egypt, or the Middle East, were fundamentally didactic. Some of those ancient stories preached by presenting an ideal for readers to imitate.

The Greeks The early Greeks contributed greatly to the scope and art of short fiction. Apollodorus of Athens compiled a handbook of epitomes, or abstracts, of those tales around the 2nd century bce, but the tales themselves are no longer extant in their original form. They appear, though somewhat transformed, in the longer poetical works of Hesiod, Homer, and the tragedians. The Cyropaedia also contains other narrative interpolations: Moreover, the Greeks are usually credited with originating the romance, a long form of prose fiction with stylized plots of love, catastrophe, and reunion. The early Greek romances frequently took shape as a series of short tales. The Love Romances of Parthenius of Nicaea, who wrote during the reign of Augustus Caesar, is a collection of 36 prose stories of unhappy lovers. The Milesian Tales no longer extant was an extremely popular collection of erotic and ribald stories composed by Aristides of Miletus in the 2nd century bce and translated almost immediately into Latin. As the variety of these short narratives suggests, the Greeks were less insistent than earlier cultures that short fiction be predominantly didactic. By comparison the contribution of the Romans to short narrative was small. The other major fictional narratives to come out of Rome are novel-length works by Gaius Petronius Arbiter Satyricon, 1st century ce and Lucius Apuleius The Golden Ass, 2nd century ce. Like Ovid those men used potential short story material as episodes within a larger whole. The Roman love of rhetoric, it seems, encouraged the development of longer and more comprehensive forms of expression. Regardless, the trend away from didacticism inaugurated by the Greeks was not reversed. Middle Ages, Renaissance, and after Proliferation of forms The Middle Ages in Europe was a time of the proliferation, though not necessarily the refinement, of short narratives. The short tale became an important means of diversion and amusement. From the medieval era to the Renaissance, various cultures adopted short fiction for their own purposes. Even the aggressive, grim spirit of the invading Germanic barbarians was amenable to expression in short prose. The myths and sagas extant in Scandinavia and Iceland indicate the kinds of bleak and violent tales the invaders took with them into southern Europe. In contrast, the romantic imagination and high spirits of the Celts remained manifest in their tales. Wherever they appeared—in Ireland, Wales, or Brittany—stories steeped in magic and splendour also appeared. This spirit, easily recognized in such Irish mythological tales as Longes mac n-Uislenn probably 9th-century, infused the chivalric romances that developed somewhat later on the Continent. Many, but not all, of the romances are too long to be considered short stories. The latter was gifted as a creator of the short narrative poems known as the Breton lays. Only occasionally did a popular short romance like Aucassin and Nicolette 13th century fail to address any of the three Matters. Also widely respected was the exemplum, a short didactic tale usually intended to dramatize or otherwise inspire model behaviour. Of all the exempla, the best known in the 11th and 12th centuries were the lives of the saints, some of which are extant. Among the common people of the late Middle Ages there appeared a literary movement counter to that of the romance and exemplum. All were important as short narratives, but perhaps the most intriguing of the three are the fabliaux. First appearing around the middle of the 12th century, fabliaux remained popular for years, attracting the attention of Boccaccio and Chaucer. Some fabliaux are extant, all in verse. Often, the medieval storyteller—regardless of the kind of tale he preferred—relied on a framing circumstance that made possible the juxtaposition of several stories, each of them relatively autonomous. Since there was little emphasis on organic unity, most

storytellers preferred a flexible format, one that allowed tales to be added or removed at random with little change in effect. Such a format is found in *The Seven Sages of Rome*, a collection of stories so popular that nearly every European country had its own translation. The framing circumstance in *The Seven Sages* involves a prince condemned to death; his advocates the seven sages relate a new story each day, thereby delaying the execution until his innocence is made known. This technique is clearly similar to that of *The Thousand and One Nights*, components of which can be dated to as early as the 8th century but which was not translated as a single collection in Europe until the 18th century. In both the Persian and Arabian versions of the frame, the clever Scheherazade avoids death by telling her king-husband a thousand stories. The versatility Chaucer displays in *The Canterbury Tales* reflects the versatility of the age. This short list hardly exhausts the catalogue of forms Chaucer experimented with. By relating tale to teller and by exploiting relationships among the various tellers, Chaucer endowed *The Canterbury Tales* with a unique, dramatic vitality. Where Chaucer reveals a character through actions and assertions, Boccaccio seems more interested in stories as pieces of action. With Boccaccio, the characters telling the stories, and usually the characters within, are of subordinate interest. Like Chaucer, Boccaccio frames his well-wrought tales in a metaphoric context. The trip to the shrine at Canterbury provides a meaningful backdrop against which Chaucer juxtaposes his earthy and pious characters. Behind every story, in effect, is the inescapable presence of the Black Death. *The Decameron*, likely written between 1350 and 1353, is fashioned out of a variety of sources, including fabliaux, exempla, and short romances. Spreading popularity Immediately popular, the *Decameron* produced imitations nearly everywhere in western Europe. In Italy alone, there appeared at least 50 writers of novelle as short narratives were called after Boccaccio. Learning from the success and artistry of Boccaccio and, to a lesser degree, his contemporary Franco Sacchetti, Italian writers for three centuries kept the Western world supplied with short narratives. Sacchetti was no mere imitator of Boccaccio. Two other well-known narrative writers of the 14th century, Giovanni Fiorentino and Giovanni Sercambi, freely acknowledged their imitation of Boccaccio. With Masuccio the popularity of short stories was just beginning to spread. Almost every Italian in the 16th century, it has been suggested, tried his hand at novelle.

Chapter 3 : Italian literature - Wikipedia

The present book is intended to be exactly what its title suggests: A Short History of Italian Literature. It is a history, and hence aims at giving a historical (and primarily chronological) presentation of the development of Italian literature, from the beginnings to modern times, rather than an.

A Brief History Of Italy Attempting to put together a brief history of Italy is a challenge, because, due to its location at the center of the Mediterranean trading routes, Italy has had a lengthy and tumultuous history. Italy and the Mediterranean Both the Mediterranean and overland trade routes were also used as military and expansionist conduits over the centuries, as well as channels for the dissemination of culture and knowledge. As a result, Italy was subject to the most brutal of invasions, as well as serving as a focal point for creativity and learning. For the sake of simplicity we can divide our brief history of Italy into seven distinct eras: The 20 Regions of Italy Pre-History Evidence of civilization has been found on the Italian peninsula dating far into pre-history. Thousands of rock drawings discovered in the Alpine regions of Lombardy date from around 8, BC. Over the next several centuries, Rome expanded its territories into what became known as the Roman Empire. Italia flourished under the Roman Empire, which ended in AD with the death of the emperor Augustus. The Italian peninsular was later divided into separate kingdoms, with reunification only achieved in In , the Ostrogoths, an eastern Germanic tribe, conquered the Italian peninsula. The resulting Gothic War led to the Lombards, another Germanic tribe, establishing a kingdom in northern Italy and three regions in the South in Subsequently, the popes began building an independent state. In , when the Franks French defeated the Lombards, they granted the popes authority over central Italy, and the Papal States were created. By the end of the 11th century, the worst of the invasions was over and trade began to flourish once again. In the twelfth century the Italian cities ruled by Holy Roman Empire campaigned for autonomy. The result was that northern Italy became a group of independent kingdoms, republics and city-states. The Renaissance 14th to 16th Century At this point in our brief history of Italy, the disparity among the regions was extreme. In contrast to the prosperous northern states, central and southern Italy were economically depressed. The Papacy temporarily relocated to Avignon in France, returning to Rome in Naples, Sicily, and Sardinia were controlled by foreign powers. The Italian Renaissance was a cultural movement that began in Tuscany in the 14th century, spreading from Florence to Siena. A number of factors contributed to its emergence, including the influx of Greek scholars following the second invasion of Constantinople by the Ottoman Turks in The patronage of the arts afforded by the Medici family was another contributing factor. The invention of the printing press by Johannes Gutenberg in the s also contributed to a freer flow of information. Reaching southwards to Rome, the Renaissance inspired the Italian popes to rebuild their city and Rome flourished once again. The movement also spread to Milan, Venice, and further north into Europe, influencing art, literature, philosophy, politics, science, religion and other intellectual arenas. Within Italy, the dominance of Tuscan culture led to the Tuscan dialect later becoming the official Italian language. In , France invaded northern Italy and many of the city-states collapsed. In Spain and Germany attacked Rome. Spanish control of Italy lasted until During the era of domination by Habsburg Spain to and Habsburg Austria to , Italians enjoyed a long period of relative peace. During the Napoleonic era to , Italy was briefly united by Napoleon as the Italian Republic and later the Kingdom of Italy, becoming a client state of the French Republic. After the defeat of Napoleonic France in , the Congress of Vienna divided Italy into eight parts, most under foreign rule: This abysmal condition was the impetus behind the Italian unification movement. Unification to Our brief history of Italy culminates in unification. Two prominent figures in the unification movement were Giuseppe Mazzini and Giuseppe Garibaldi. A native of Genoa, Mazzini was imprisoned in for his role in the Carbonari secret society. From his exile in France and later England, he mounted a series of unsuccessful uprisings in Italy, but eventually worked with Garibaldi to achieve their dream of unification. His funeral in attracted , people. Giuseppe Garibaldi was born in Nice Nizza , and, like Mazzini, was a member of the Carbonari secret society. He fled Italy in after a failed insurrection, but returned in to continue his campaign. Italy was officially unified in , with Rome and Latium annexed in and the Trieste region after World War 1. Present Day Italy Since

unification, Italy has experienced a tumultuous period that saw a mass exodus of her people and the disastrous consequences of two World Wars. Yet over the past 60 years the country has reclaimed its position as a major social and cultural player in world affairs. Italian goods and services have excellent international reputations, and Italy remains one of the most popular tourist destinations in Europe. Italy was one of the founding members of the European Economic Community, and despite the turbulent nature of Italian politics, enjoys positive economic growth and a high standard of living. If history is your passion, there are many online sources for books on Italy. Here are three of the best from Amazon Books:

Chapter 4 : European History and Literature | Newberry

A Short History of Italian Literature has 0 ratings and 0 reviews: Published June 1st by Greenwood Pub Group, pages, Hardcover. *A Short History of Italian.*

Enjoy the Famous Daily Petrarch and Laura: Or so he tells us. Scholars have written countless tomes trying to identify her with historical Lauras of the period. Others have argued that she is a poetic fiction, invented to give flesh to the bones of a theme which much exercises Petrarch - the conflicting demands of human love and the love of God, or experience and purity. If Petrarch has invented Laura, he sees his creative fantasy through to the bitter end. In the terrible plague year of , Laura dies on the 6th day of April - twenty-one years to the day after his first glimpse of her in the Avignon church. Perhaps the most likely scenario is that Laura is a real person, not necessarily of that name and not necessarily dying in , with whom the poet has an intense platonic friendship. Either way, Laura has come to rank with Beatrice as the most famous examples in literature of poetic love. He moves in the commercial world of the city and also in court circles, where he finds himself among devoted admirers of Petrarch. Petrarch later has a profound influence on Boccaccio. But economic hardship brings an earlier change in his life. His father loses his fortune in the failure of the Bardi bank. During the s Boccaccio is recalled home. He is never again free of financial problems, though he plays a distinguished part in the public life of Florence. Boccaccio is in Florence in when the Black Death reaches the city. The disaster gives him the framework for his greatest work, the Decameron. By that time he already has a reputation as a writer in various traditions of courtly romance. This theme is carried to much more ambitious lengths in the Decameron. They spend two weeks together in various country villas. Ten of the days are passed in story-telling - giving the work its title from the Greek deca ten, hemera day. On each day each guest tells one story, bringing to the total in the collection. The tales are in prose. Some derive from folklore and legend; some are comic and scurrilous, in the mood of French medieval tales known as fabliaux; some adopt the high romantic tone of another French tradition, that of courtly love. The stories are loosely grouped according to subject matter or tone - thanks to the fictional device of a different member of the party being king or queen for the day, with power to direct the proceedings. The Italian epic romance: Most of the French authors have used Arthurian legends for their tales of epic chivalry. But they place these semi-historical characters in settings of magic and of amorous encounter more characteristic of the Arthurian stories. The result is two epics of complex and fantastic adventure which again take for their hero Roland, now transformed into the Italian Orlando. Many of them fall in love with her, but none more fully than Orlando. Boiardo dies before finishing the third part of his poem. Lodovico Ariosto takes up the challenge of continuing the epic story. Among other complex events, Roland goes mad when Angelica abandons him. Ariosto uses the trappings of romance and fantasy as a poetic vehicle for his own comments and speculations much as Rabelais does, a generation later, in prose. The result is a work of great sophistication which becomes an immediate success throughout Europe. Orlando Furioso appears first in and then, in a longer version, in In there is published in Italy a third epic romance, very different in style from its predecessors. The context is therefore more historical than the legends of Charlemagne and his paladins, though much of the plot still involves the amorous intrigues associated with romantic epic. The real difference is that Tasso rejects the sprawling poetic freedom taken for granted by Ariosto, and attempts to give his work some measure of classical restraint. The Unities specified for drama formulated in an Italian work of do not apply so strictly in epic, but Gerusalemme Liberata has a central plot which is limited to a few months during Italians of the late 16th-century engage in passionate debate on literary principles, with Tasso and Ariosto taken as the champions of those arguing respectively for and against classical unity. Meanwhile the combined example of the two poets inspires others in Europe, such as Edmund Spenser , to persevere with the somewhat archaic form of the romantic epic. This History is as yet incomplete.

Chapter 5 : A Brief History Of Italy - Italian History Highlights

Italian critics prefer the short poem, the short tale, the fragment, the essay, thus leaving the impression that Italian literature is, basically, a sequence of inferior writers incapable of great literature.

Origins and development The modern language of Italy is naturally derived from Latin, a continuation and development of the Latin actually spoken among the inhabitants of the peninsula after the downfall of the Roman Empire. It is still disputed how far this spoken Latin was identical with the classical literary language of Rome, the *Latinus togatus*, and how far it was a merely popular tongue, the *sermo rusticus*. Most probably it was a mixture of the two – the latter, owing to the changed social conditions, predominating. In the "De Vulgari Eloquentia" i., Dante speaks of the "many discordant varieties of the Italian vernacular", and rejects them all in favour of the "illustrious, cardinal, courtly, and curial vernacular in Italy", the standard and ideal national language, "which belongs to every city of Italy, and seems to belong to none, and by which all the municipal dialects of the Italians are measured, weighed and compared". These dialects fall into three groups: But the national and literary language, the "illustrious vernacular", is one and the same throughout the land. This language is not an artificially formed Italian, stripped of the accidental peculiarities of place and race; but substantially the vernacular of Tuscany, and more particularly of Florence, as established by the great Florentine writers of the fourteenth century, adopted by those of other districts in the Renaissance, and formulated by the famous Accademia della Crusca, which was founded in the latter part of the sixteenth century. From the seventh century onwards, we begin to find traces in extant documents, from various parts of Italy, of the use of the vernacular, in the shape of forms that are more or less Italian inserted into the corrupt Latin of the epoch. Italian familiar names of men and Italian names of places rapidly appear; and, in a document of in the Archives of Montecassino, a whogsentence, four times repeated, is practically Italian: Sao ko kelle terre, per kelle fini que ki contene, trenta anni le possette parte sancti Benedicti I know that those lands, within these boundaries that are here contained, the party of St. Benedict has possessed them thirty years. A confessio, or formula of confession, from an abbey near Norcia, probably of the end of the eleventh century, shows passages still nearer to the Italian of today. Fifty years later we meet literary composition in the vernacular. The inscription formerly on the cathedral of Ferrara, of, consists of two rhyming couplets of Italian verse. Four lines, known as the "Cantilena Bellunese", also in rhymed couplets, inserted in a fragment of a chronicle, allude to the taking of Casteldardo by the people of Belluno in In a contrasto a dialogue in verse between lover and lady by Raimbaut de Vaqueiras c. The "Ritmo Laurenziano", a cantilena in praise of a bishop by a Tuscan, and the "Ritmo Cassinese", an obscure allegorical poem in the Apulian dialect, are both probably of the end of the twelfth century. To the same epoch belongs a series of twenty-two sermons in a northern Italian dialect mixed with French, published by Wendelin Foerster, which are the earliest extant specimens of vernacular preaching in Italy. The thirteenth century il ducento The Italians naturally regarded the language and traditions of Rome as their own, and still clung to the use of Latin while a vernacular literature was already flourishing in France and Provence. Italian literature, strictly speaking, begins with the early years of the thirteenth century. Among the influences at work in its formation must first be mentioned the religious revival wrought by St. Francis of Assisi and his followers bearing lyrical fruit in the *Lauda*, the popular sacred song, especially in Central Italy. Francis himself composed one of the earliest Italian poems, the famous "Cantica del Sole", or "Laudes Creaturarum", a "sublime improvisation" as Paschal Robinson well calls it rather than a strictly literary production. The growing self-consciousness of the individual states and cities later gave rise to the chronicles and local histories. Equally influential with the Franciscan movement, though in a totally different spirit, was the impulse given to letters by the highly cultured, but immoral and irreligious court of the Emperor Frederick II and his son Manfred, whose Kingdom of Sicily included not only that island, but also Naples and all the south of the peninsula. The writers of this Sicilian school were drawn from all parts of Italy. They did not normally use the Sicilian dialect, but wrote in a vernacular practically identical with what became the literary language of the whole nation. Their productions are almost exclusively love poems derived from those of Provence. Frederick himself died and his chancellor, Pier delle Vigne died,

wrote in this fashion. Many of these poets, like Ruggiero de Amicis died , Arrigo Testa died , and Percivalle Doria died , were of high social position, notable in the history of the epoch, dying on the scaffold or the battlefield; but their lyrics are lacking in individuality, conventional, and artificial in sentiment and treatment. The last poet of the Sicilian school is Guido delle Colonne died after , who also wrote the "Historia Trojana" in Latin prose, and is mentioned with praise by both Dante and Chaucer. But from the outset the Tuscans did not restrict themselves to erotic poetry, but sang of religious, satirical, and political themes as well. He is also the author of a collection of letters, one of the earliest achievements of Italian prose. The overthrow of the Suabian monarchy in the South, by the victory of Charles of Anjou , shifted the centre of culture to Bologna and Florence. A number of disciples of Guittone now appear, of whom Chiaro Davanzati date uncertain , of Florence, and Bonaggiunta Urbicciani, of Lucca died after , are the most noticeable. Of a far higher order is the poet who inaugurated the dolce stil nuovo, the "sweet new style", of which Dante speaks " Guido Guinizelli of Bologna died Guido wrote of the noblest love in a spirit that anticipates the "Vita Nuova", and thereby founded a school to which the poets of the last decade of the century belonged, even as their predecessors had adhered to that of Guittone. The chief of these is Guido Cavalcanti died , the chosen friend of Dante. He composed an elaborate canzone on the philosophy of love , in which poetry is smothered by metaphysics ; but in his minor lyrics, original in motive and personal in sentiment, he brought the ballata and the sonnet to a degree of perfection previously unattained. With him and Dante is associated another Florentine poet, Lapo Gianni died , whose work belongs to this epoch although he outlived it. In another vein, we have the humorous and satirical pieces of Rustico di Filippo died circa and the "Tesoretto" of Brunetto Latini died , an allegorical didactic poem which influenced the external form of the "Divina Commedia". The religious poetry of Umbria, developing under Franciscan influence, culminates in the mystical laudi of Jacopone da Todi died , one of the most truly inspired sacred poets that the world has seen. In comparison with the poetry, the Italian prose literature of this century is insignificant. Many of the literary productions formerly assigned to this are now known to belong to a later epoch, and it is impossible to say with certainty whether those that are authentic should be placed at the end of the thirteenth or at the beginning of the fourteenth century. Among these are the "Cento Novelle Antiche", a collection of short stories drawn from various sources, and the "Tavola Ritonda", an Italian version of the romance of Tristram. Fra Ristoro of Arezzo , in , completed an elaborate treatise on cosmography, "Della Composizione del Mondo". Most of the prose of this epoch is simply translated from the Latin or French. The fourteenth century il trecento Through the triumph of the Guelphs , the chief place in Italian culture is now held by Florence instead of Sicily. Italian literature has become mainly republican in temper even when professedly imperialist and Tuscan in language. The philosophical glory of St. Thomas causes even belles lettres to be deeply tinged with scholasticism ; while the growing antagonism to the political actions of the popes , particularly during the Babylonian Captivity of Avignon , gives an anti-clerical tone to much of the poetry and prose of the century. At the close of the epoch the revival of classical studies begins to make itself felt. In the hands of three great Tuscan writers " Dante Alighieri , Francesco Petrarca , and Giovanni Boccaccio " the national literature and the national language appear in full maturity and artistic perfection. In his "Vita Nuova" c. His "Rime", more particularly his canzoni, develop the lyrical forms of his predecessors, while investing them with fresh passion and with philosophical authority. With his "Convivio" circa " unfinished, but the earliest monumental work of Italian prose he intended to bring down the scholastic learning of his age to the understanding of the general reader. In spiritual insight, dramatic intensity, sureness of touch, and terseness of expression, it has never been surpassed. In it modern Europe first produced a masterpiece to rival those of the classical world. Petrarca brings the canzone and the sonnet to their ultimate technical perfection in his lyrical poems, the "Canzoniere" or "Rime", a series of miniature paintings of all the varying moods of the soul passing through earthly love and patriotic enthusiasm to find its rest in religion. His "Trionfi", a poem in terza rima, in ten cantos, deal with the same matter in allegorical fashion, giving a symbolical representation of his own life. In his voluminous Latin writings " letters, treatises, and poems " he appears as the first of the Humanists , the precursor of the Renaissance. The worshipper of Dante and intimate friend of Petrarca , Boccaccio , in his "Filostrato" and "Teseide", established ottava rima previously only used in popular verse as the normal measure for Italian

narrative poetry. In his "Ameto" he introduced the prose pastoral and the vernacular eclogue. His grossly immoral "Fiammetta" may be said to inaugurate the modern psychological novel. In the hundred stories of the "Decameron", he gave perfect artistic form to the novella, or short story, imbuing it with modern life. Written in an ornate and poetical prose, lacking in simplicity and directness, the "Decameron" gives an unsurpassable picture of certain aspects of fourteenth century society, but is disfigured by obscenity, and permeated by a superficial and sensual ideal of life. This century in Italy, as elsewhere, is the golden age of vernacular ascetical and mystical literature, producing a rich harvest of translations from the Scriptures and the Fathers, of spiritual letters, sermons, and religious treatises no less remarkable for their fervour and unction than for their linguistic value. From the earliest years of the Trecento have come down the sermons of the Dominican, B. Giordano da Rivalto died. The exquisite "Fioretti di San Francesco", now known to be a translation from the Latin, date from about Simone Fidati da Cascia died and Giovanni da Salerno died, whose works have been edited by P. Nicola Mattioli; and the Dominicans, Domenico Cavalca, a copious translator, and Jacopo Passavanti died, whose "Specchio della Vera Penitenza" is a model of style and language. The admirable letters of B. In a less exalted vein, the epistles of the monk of Vallombrosa, B. Giovanni dalle Celle died, extend from the forties to the nineties of the century. Supreme above them all, a figure worthy, from the mere literary point of view, to stand by Dante and Petrarca, is St. Catherine of Siena, whose "Dialogo" is the greatest mystical work in prose in the Italian language, and whose "Letters" have hardly been surpassed in the annals of Christianity. Minor poets are numerous. Cecco Angiolieri of Siena died circa, the Italian Villon, wrote humorous and satirical sonnets of amazing vigour and originality on subjects mainly drawn from low life. Folgore da San Gimignano died after he pictured the fashionable existence of the young nobles of Siena with the touch of a painter. Antonio Pucci of Florence died is the chief literary representative of the popular poetry of the age. With the early years of the century begins the series of chronicles and diaries in the vernacular. Dino Compagni died, to whom is also ascribed the "Intelligenza", an allegorical poem in nona rima, describes the factions of the Bianchi and Neri in Florence with patriotic indignation and impartiality. In fiction, the "Reali di Francia" of Andrea da Barberino, written at the end of the century, renders the chivalrous tales of Charlemagne and his Paladins from the French; the "Pecorone" of Ser Giovanni Fiorentino c. Franco Sacchetti, less artificial than Boccaccio, adapted the novella to a moral purpose; he also wrote evangelical sermons, and poems, both playful and serious, frequently of real lyrical beauty, in which the literature of the Florentine Trecento comes to a pleasant close. The Renaissance There are two distinct epochs in the history of the Italian Renaissance: Allowing for some necessary overlapping, the literature of the epoch falls into two corresponding periods. The Quattrocento is an intermediate period between the mainly Tuscan movement of the fourteenth, and the general Italian literature of the sixteenth, century. It developed under the auspices of the princes who were forming hereditary states on the ruins of the communes, and is at first marked by the continuance of the work inaugurated by Petrarch of recovering classical writers and copying manuscripts, while the vernacular was despised, and authors attempted to write Latin verse and prose in the manner of the ancients. Greek scholars flocked to Italy, and the influence of Plato, translated into Latin by Leonardo Bruni died and Marsilio Ficino died, became paramount. The latter, who was bent on harmonizing Plato with Christianity, and who also translated Plotinus, was instrumental in founding the Florentine neo-Platonic Academy. Some of these Humanists were purely pagan in spirit, like Poggio Bracciolini died, Antonio Beccadelli, called Panormita died, and Francesco Filelfo died. But there were others, such as the Camaldolese monk, Ambrogio Traversari died, Palla Strozzi died, Giannozzo Manetti died, Guarino Veronese died, Vittorino da Feltre died, and Giovanni Pico della Mirandola, who could reconcile their worship of antiquity with their living faith in the Catholic Church. In the earlier part of the century, vernacular literature is of minor importance. Leonardo Giustiniani of Venice wrote popular love poetry and religious laudi, some of which have been attributed to Jacopone da Todi. The Florentine architect, Leon Battista Alberti, is the author of artistic treatises and moral dialogues, especially the four books of "Della Famiglia", in a Tuscan tinged with Latinisms. Feo Belcari wrote mystery plays and religious poems, and also lives of B. Giovanni Colombini and his followers, with the devout simplicity of an earlier age. Also in religious literature we have the ascetical letters of B.

Chapter 6 : A short history of Italian literature. (Book,) [calendrierdelascience.com]

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Enjoy the Famous Daily Dolce stil nuovo: Love poems in particular are popular, inspired by the troubadours in Provence. These Sicilian poems are admired and imitated in northern Italy, where an important new development takes place. The poets of the north adopt a less flowery style, using simple Italian to express the emotion of love. Dante is not the first northern poet to write in the dolce stil nuovo. Indeed he is among the younger members of a group following the example of Guido Guinizelli, a poet of Bologna. Growing up in Florence, Dante is himself particularly influenced by a Florentine poet of the school, Guido Cavalcanti, some ten years his senior. They describe his love for Beatrice. Beatrice and the Vita Nuova: She is Beatrice Portinari, a year younger than himself. His obsession grows, always at a distance, until - when the poet is twenty-five - he is devastated by news of her death. Some three years later, in about 1290, he writes a prose account of his increasingly idealized love. He uses it as a setting for thirty-one poems in praise of Beatrice, written between 1293 and 1294. At its end Dante derives consolation from imagining Beatrice in heaven. But he decides to write no more about her until he can do so in the manner which she deserves. Dante, politician and exile: Dante is a member of the city council from 1293. He is away from Florence on one such mission, in 1300, when the city is seized by the Blacks. In the ensuing persecution of the Whites, Dante is sentenced to two years of exile and a fine of florins. Failing to pay the fine, he is sentenced in 1301 to death. He lives another nineteen years but never returns to his beloved city. In his years of exile Dante wanders, in relative poverty, from city to city. He reads and studies and undertakes ambitious projects. These projects remain unfinished. In about 1308 he lays them aside and begins the *Commedia*. The total number of lines is 14,125. It mirrors the path of a soul towards God. The quest ends with the poet enjoying a brief and sublime experience of the central Christian mysteries - the three-in-oneness of the Trinity, and the duality of Christ as man and God. The details seen by the poet on his journey have given the *Commedia* its lasting appeal. Inevitably the most memorable incidents are the torments suffered by evil characters from history, vividly described by Dante as he descends through nine successive circles of Hell to discover Lucifer or Satan himself at the very bottom. But in his poetry they come alive with a wealth of detail impossible in sculpture. Those in eternal pain include illicit lovers Paolo and his sister-in-law Francesca da Rimini, overwhelmed by passion when reading together a tale of Lancelot and Guinevere, gluttons and misers, murderers and suicides, heretics, sorcerers, traitors and assassins particularly Brutus and Cassius, considered by Dante so heinous that they join Judas Iscariot in being gnawed by the three heads of Lucifer himself. Virgil also takes the poet through Purgatory, with its seven terraces - each concerned with one of the seven deadly sins, expiated by the souls on their progress towards Paradise. Virgil, as an unbaptized pagan, may not enter Paradise. At the summit of the mountain of Purgatory, Virgil hands Dante over to Beatrice who has descended from Paradise to greet him. Now at last the poet is ready to write about his beloved in the elevated manner which her spiritual beauty deserves. Echoing the nine descending levels of the *Inferno*, Paradise consists of nine ascending circles. They are followed by a tenth heaven where the blessed dwell in the presence of God. After guiding Dante through the nine circles, Beatrice returns to her own seat of glory in heaven. Dante, who now needs a special dispensation, is taken in hand by the most political of medieval saints. She arranges for him to enjoy a brief but intense intuition of the Christian mysteries. This is the consummation and profoundly happy end of the comedy. Shortly after finishing the *Paradiso* Dante dies, in 1321, in Ravenna.

Chapter 7 : A Short History of Italian Literature by J.H. Whitfield

Describe how literature, history, memory, and religion all inform Domenico di Michelino's The Divine Comedy of Dante Illuminates Florence, painted on the wall of the Florence cathedral.

Boetius, a 6th-century Christian philosopher, helped keep alive the classic tradition in post-Roman Italy. The liberal arts flourished at Ravenna under Theodoric, and the Gothic kings surrounded themselves with masters of rhetoric and of grammar. Italians who were interested in theology gravitated towards Paris. Those who remained were typically attracted by the study of Roman law. This furthered the later establishment of the medieval universities of Bologna, Padua, Vicenza, Naples, Salerno, Modena and Parma. These helped to spread culture, and prepared the ground in which the new vernacular literature developed. Classical traditions did not disappear, and affection for the memory of Rome, a preoccupation with politics, and a preference for practice over theory combined to influence the development of Italian literature. High medieval literature[edit]

Trovatori[edit] The earliest vernacular literary tradition in Italy was in Occitan, a language spoken in parts of northwest Italy. A tradition of vernacular lyric poetry arose in Poitou in the early 12th century and spread south and east, eventually reaching Italy by the end of the 12th century. The first troubadours trovatori in Italian, as these Occitan lyric poets were called, to practise in Italy were from elsewhere, but the high aristocracy of Lombardy was ready to patronise them. The influence of these poets on the native Italians got the attention of Aimeric de Peguilhan in Aimeric apparently feared the rise of native competitors. Peire de la Mula stayed at the Montferrat court around and Raimbaut de Vaqueiras spent most of his career as court poet and close friend of Boniface I. Raimbaut, along with several other troubadours, including Elias Cairel, followed Boniface on the Fourth Crusade and established, however briefly, Italo-Occitan literature in Thessalonica. The Occitan tradition in Italy was more broad than simply Genoa or even Lombardy. Bertolome Zorzi was from Venice. Girardo Cavallazzi was a Ghibelline from Novara. Nicoletto da Torino was probably from Turin. In Ferrara the Duecento was represented by Ferrari Trogni. Terramagnino da Pisa, from Pisa, wrote the *Doctrina de cort* as a manual of courtly love. He was one of the late 13th-century figures who wrote in both Occitan and Italian. Paolo Lanfranchi da Pistoia, from Pistoia, was another. Both wrote sonnets, but while Terramagnino was a critic of the Tuscan school, Paolo has been alleged as a member. On the other hand, he has much in common with the Sicilians and the *Dolce Stil Novo*. Perhaps the most important aspect of the Italian troubadour phenomenon was the production of *chansonniers* and the composition of *vidas* and *razos*. Uc de Saint Circ, who was associated with the Da Romano and Malaspina families, spent the last forty years of his life in Italy. He undertook to author the entire *razo* corpus and a great many of the *vidas*. The most famous and influential Italian troubadour, however, was from the small town of Goito near Mantua. He was the inventor of the hybrid genre of the *sirventes-planh* in The troubadours had a connexion with the rise of a school of poetry in the Kingdom of Sicily. Both had fled the Albigensian Crusade, like Aimeric de Peguilhan. The Crusade had devastated Languedoc and forced many troubadours of the area, whose poetry had not always been kind to the Church hierarchy, to flee to Italy, where an Italian tradition of papal criticism was begun. Protected by the emperor and the Ghibelline faction criticism of the Church establishment flourished. Chivalric romance[edit]

The *Historia de excidio Trojae*, attributed to Dares Phrygius, claimed to be an eyewitness account of the Trojan war. Herbort and Konrad used a French source to make an almost original work in their own language. Guido delle Colonne of Messina, one of the vernacular poets of the Sicilian school, composed the *Historia destructionis Troiae*. Much the same thing occurred with other great legends. Qualichino of Arezzo wrote couplets about the legend of Alexander the Great. Europe was full of the legend of King Arthur, but the Italians contented themselves with translating and abridging French romances. Jacobus de Voragine, while collecting his *Golden Legend*, remained a historian. He seemed doubtful of the truthfulness of the stories he told. The intellectual life of Italy showed itself in an altogether special, positive, almost scientific form in the study of Roman law. Farfa, Marsicano, and other scholars translated Aristotle, the precepts of the school of Salerno, and the travels of Marco Polo, linking the classics and the Renaissance. At the same time, epic poetry was written in a mixed language, a dialect of Italian based on French: In short,

the language of the epic poetry belonged to both tongues. Examples include the chansons de geste , Macaire , the *Entre en Espagne* written by Niccola of Padua , the *Prise de Pampelune* , and others. All this preceded the appearance of a purely Italian literature. The emergence of native vernacular literature[edit] The French and Occitan languages gradually gave way to the native Italian. Hybridism recurred, but it no longer predominated. These writings, which Graziadio Isaia Ascoli has called *miste* mixed , immediately preceded the appearance of purely Italian works. There is evidence that a kind of literature already existed before the 13th century: However, as he points out, such early literature does not yet present any uniform stylistic or linguistic traits. This early development, however, was simultaneous in the whole peninsula, varying only in the subject matter of the art. In the north, the poems of Giacomino da Verona and Bonvicino da Riva were specially religious, and were intended to be recited to the people. They were written in a dialect of Milanese and Venetian; their style bore the influence of French narrative poetry. They may be considered as belonging to the "popular" kind of poetry, taking the word, however, in a broad sense. This sort of composition may have been encouraged by the old custom in the north of Italy of listening in the piazzas and on the highways to the songs of the jongleurs. The crowds were delighted with the stories of romances, the wickedness of Macaire , and the misfortunes of Blanziflor , the terrors of the *Babilonia Infernale* and the blessedness of the *Gerusalemme celeste*, and the singers of religious poetry vied with those of the chansons de geste. Sicilian School The year marked the beginning of the Sicilian School and of a literature showing more uniform traits. This poetry differs from the French equivalent in its treatment of the woman, less erotic and more platonic , a vein further developed by *Dolce Stil Novo* in later 13th-century Bologna and Florence. The customary repertoire of chivalry terms is adapted to Italian phonotactics , creating new Italian vocabulary. These were adopted by Dante and his contemporaries, and handed on to future generations of Italian writers. Giacomo da Lentini is also credited with inventing the sonnet , a form later perfected by Dante and Petrarch. The censorship imposed by Frederick meant that no political matter entered literary debate. In this respect, the poetry of the north, still divided into communes or city-states with relatively democratic governments, provided new ideas. This *Contrasto* dispute between two lovers in the Sicilian language is not the most ancient or the only southern poem of a popular kind. It belongs without doubt to the time of the emperor Frederick II no later than , and is important as proof that there existed a popular, independent of literary, poetry. The *Contrasto* is probably a scholarly re-elaboration of a lost popular rhyme and is the closest to a kind of poetry that perished or was smothered by the ancient Sicilian literature. It is vigorous in the expression of feelings. The conceits , sometimes bold and very coarse, show that its subject matter is popular. Everything about the *Contrasto* is original. The poems of the Sicilian school were written in the first known standard Italian. This was elaborated by these poets under the direction of Frederick II and combines many traits typical of the Sicilian, and to a lesser, but not negligible extent, Apulian dialects and other southern dialects, with many words of Latin and French origin. The standard changed slightly in Tuscany, because Tuscan scribes perceived the five-vowel system used by southern Italian as a seven-vowel one. As a consequence, the texts that Italian students read in their anthology contain lines that do not rhyme with each other sometimes Sic. Religious literature[edit] In the 13th century a religious movement took place in Italy, with the rise of the Dominican and Franciscan Orders. The earliest preserved sermons in an Italian language are from Jordan of Pisa , a Dominican. According to legend, Francis dictated the hymn *Cantico del Sole* in the eighteenth year of his penance, almost rapt in ecstasy; doubts remain about its authenticity. It was the first great poetical work of Northern Italy, written in a kind of verse marked by assonance , a poetic device more widespread in Northern Europe. Other poems previously attributed to Francis are now generally recognized as lacking in authenticity. Jacopone da Todi was a poet who represented the religious feeling that had made special progress in Umbria. Jacopone was possessed by St. Jacopone covered himself with rags, joined St. He went on raving for years, subjecting himself to the severest sufferings, and giving vent to his religious intoxication in his poems. The religious movement in Umbria was followed by another literary phenomenon, the religious drama. In a hermit, Raniero Fasani , left the cavern where he had lived for many years and suddenly appeared at Perugia. Fasani represented himself as sent by God to disclose mysterious visions, and to announce to the world terrible visitations. This was a turbulent period of political faction the Guelphs and Ghibellines , interdicts and

excommunications issued by the popes, and reprisals of the imperial party. These laudi, closely connected with the liturgy, were the first example of the drama in the vernacular tongue of Italy. As early as the end of the 13th century the *Devozioni del Giovedì e Venerdì Santo* appeared, mixing liturgy and drama. Later, *di un Monaco che andò al servizio di Dio* "of a monk who entered the service of God" approached the definite form the religious drama would assume in the following centuries. First Tuscan literature[edit] 13th-century Tuscany was in a unique situation. The Tuscans spoke a dialect that closely resembled Latin and afterward became, almost exclusively, the language of literature, and which was already regarded at the end of the 13th century as surpassing other dialects. *Lingua Tusca magis apta est ad litteram sive literaturam* "The Tuscan tongue is better suited to the letter or literature" wrote Antonio da Tempo of Padua, born about 1270. After the fall of the Hohenstaufen at the Battle of Benevento in 1268, it was the first province of Italy. From 1282, Florence began a political reform movement that led, in 1292, to the appointment of the *Priori delle Arti*, and establishment of the *Arti Minori*. This was later copied by Siena with the *Magistrato dei Nove*, by Lucca, by Pistoia, and by other Guelph cities in Tuscany with similar popular institutions. The guilds took the government into their hands, and it was a time of social and political prosperity. In Tuscany, too, popular love poetry existed.

Chapter 8 : HISTORY OF ITALIAN LITERATURE

steth's Leopardi and Hall's Short History O/ Italian Literature. The historical narrative is clear, reliable and admirably contrived, but the permanent value of the book resides even more in the critical apÂ-

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Harvard University Press [Toronto: Reginald Saunders and Company Limited]. Questions debated by specialists are not discussed. Doubtful matters are called doubtful and left. This is an historical account of works and authors, of facts not theories. The literature is divided, not according to centuries or according to genres, but into twenty periods named after dominant characteristics, authors or patrons, or parts of centuries ; is a "Stagnant Period. A list of the "Periods" is given in the Appendix of this book, with the numbers of the chapters corresponding to them; the chapters, however, have appropriate names of their own, so that the system behind them is unobtrusive; an author and his various works are always treated together in the same chapter or chapters. Since the end of the fifteenth century nearly every educated Italian has produced some kind of literature, and the historian has had to decide how many of which authors can be dealt with in less than five hundred pages, and how much space caD be given to each without slighting any of those chosen. These difficult problems have been solved methodically with considered sacrifice and without meaningless lists. A list of "Additional Writers" who have been omitted "because of limitations of space," evidently with regret, is given in the Appendix; notable are Chiaro Davanzati, Lodovico Dolce, Benedetto Varchi, Gioberti. Wilkins was personally acquainted. At the beginning of each chapter that corresponds to the opening of a new period there are paragraphs Doting contemporary historical events in Italy and other countries and contemporary developments in the other arts, including music; and "special attention is given to literary relations between Italy and English-speaking countries. The Appendix contains a selective list of "English translations and books in English dealing with Italian literature. The historical narrative is clear, reliable and admirably contrived, but the permanent value of the book resides even more in the critical appreciative treatment of the works of the authors. There is no perfunctory writing anywhere in the book. Because the previous writings of Wilkins have been chiefly concerned with the older literature it might be expected that the modern authors--especially minor modern authors--would be treated less carefully, but they are not; one example out of many is -the-page devoted to Ippolito Nievo. What does Wilkins do with Petrarch, the author whom he has made peculiarly rus own by monumental published studies? He presents Petrarch as the whole man he was to himself and his contemporaries, a great scholar, a great humanist, a great patriot and orator, the author of extensive works in Latin, and also of exquisite Italian verse which he cherished fondly although he pretended to consider it unimportant. But the importance of the Canzoniere is well recognized here:

Chapter 9 : A Short History of Italian Literature: J. H. Whitfield: calendrierdelascience.com: Books

Italian literature is written in the Italian language, particularly within Italy. It may also refer to literature written by Italians or in Italy in other languages spoken in Italy, often languages that are closely related to modern Italian.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Harvard University Press [Toronto: Reginald Saunders and Company Limited]. Questions debated by specialists are not discussed. Doubtful matters are called doubtful and left. This is an historical account of works and authors, of facts not theories. The literature is divided, not according to centuries or according to genres, but into twenty periods named after dominant characteristics, authors or patrons, or parts of centuries ; is a "Stagnant Period. A list of the "Periods" is given in the Appendix of this book, with the numbers of the chapters corresponding to them; the chapters, however, have appropriate names of their own, so that the system behind them is unobtrusive; an author and his various works are always treated together in the same chapter or chapters. Since the end of the fifteenth century nearly every educated Italian has produced some kind of literature, and the historian has had to decide how many of which authors can be dealt with in less than five hundred pages, and how much space caD be given to each without slighting any of those chosen. These difficult problems have been solved methodically with considered sacrifice and without meaningless lists. A list of "Additional Writers" who have been omitted "because of limitations of space," evidently with regret, is given in the Appendix; notable are Chiaro Davanzati, Lodovico Dolce, Benedetto Varchi, Gioberti. Wilkins was personally acquainted. At the beginning of each chapter that corresponds to the opening of a new period there are paragraphs Doting contemporary historical events in Italy and other countries and contemporary developments in the other arts, including music; and "special attention is given to literary relations between Italy and English-speaking countries. The Appendix contains a selective list of "English translations and books in English dealing with Italian literature. The historical narrative is clear, reliable and admirably contrived, but the permanent value of the book resides even more in the critical appreciative treatment of the works of the authors. There is no perfunctory writing anywhere in the book. Because the previous writings of Wilkins have been chiefly concerned with the older literature it might be expected that the modern authors--especially minor modern authors--would be treated less carefully, but they are not; one example out of many is -the-page devoted to Ippolito Nievo. What does Wilkins do with Petrarch, the author whom he has made peculiarly rus own by monumental published studies? He presents Petrarch as the whole man he was to himself and his contemporaries, a great scholar, a great humanist, a great patriot and orator, the author of extensive works in Latin, and also of exquisite Italian verse which he cherished fondly although he pretended to consider it unimportant. But the importance of the Canzoniere is well recognized here: You are not currently authenticated. View freely available titles: